

## The Monthly Musical Record.

AUGUST 1, 1880.

### OUR MUSICAL SUPPLEMENTS.

FOR the Musical Supplements, Nos. 14, 15, and 16, given with the present number, the first is a series of extracts from *La Damnation de Faust* of Berlioz, serving to illustrate the text of the article on that subject, and of which nothing further need be said in this place.

No. 15 is a duet for two performers on the pianoforte, out of a collection of charming little pieces already reviewed in these columns, entitled "Grateful Tasks," the composition of Cornelius Gurlitt. The duet here given has the part for the first pair of hands constructed out of a five-finger exercise, and it is one of a most pleasing collection of educational compositions. It is therefore presented as an example of the style of teaching-pieces which interest as well as instruct, and which Gurlitt is so particularly happy in writing. A short notice of the composer was given in the MONTHLY MUSICAL RECORD for March, when the "Valse Noble" formed one of the numbers in the Supplement.

The third piece, for pianoforte solo, is by Joseph Löw. There is much that is both fanciful and musicianly in this "Album-leaf," and which will stand as its own recommendation. Having therefore brought our readers face to face with these little pieces, they are left to speak for themselves with all the eloquence of which they are capable, and this is of such a nature that none will regret having made their acquaintance.

### HECTOR BERLIOZ AND HIS FAUST.

"LET justice be done though the heavens come down," is the motto which should head all references to Berlioz and his works in the present day. It is not often that a strange land is called upon to show a country how that justice may be done to one of her own neglected, despised, and heart-broken children. Yet this has been the case in time past with regard to Hector Berlioz, for when his own countrymen did not consider that his works were worthy of attention even when produced, he found success elsewhere. In England especially he was welcomed with what his friend and panegyrist, Mr. George Osborne, called "a noble and cordial hospitality." Here, by the way, it may be said that Berlioz has now many champions in his own country, who are willing to admit the worth of his services to art, and to "revile the bones of their ancestors" because they failed to perceive that which certainly existed then, but which the passage of time has only recently enabled men to see calmly. One cannot always judge of the beauty of a building by standing close to the wall and looking straight up. It is necessary to remove to some distance to take in the whole view, and so judge of its proportions. This is the case with Berlioz, the interval of years having formed the distance, the world can judge of his proportions with an unbiassed mind. It does not encourage a worker in the dark, whose fancies are revolutionary and dangerous because unknown. While he lived he might be developing schemes for the subjugation of all known principles in art. Now he is dead and his travails

on earth have ceased, his labours can be examined without fear. If they are found worthy, the author will not be encouraged to make further deviations from the regulation paths by the production of things which may be regarded as eccentric. His work is left, it cannot be changed or altered by him, and must be judged for what it is, and for the meaning it contains and conveys as it stands.

All that it is needful to know of his life is known, and has been told by many, but by none with more affectionate regard for his personal character than by Mr. Osborne, to whom allusion has been already made. In a paper read by him before the Musical Association, in February, 1879, he gives several particulars of the life of the great genius, which derive their chief value from their having been written by one who knew him well, and admired his powers.

Mr. Osborne offers little or no description of his compositions. "Men more competent than I am are constantly reviewing them, and will continue to do so, for tardy justice is now being done to him, and his works are heard in every country where an efficient orchestra is to be found."

Berlioz was not popular in his own time because men, as a rule, avoid their fellow-man if he has a theory. Berlioz's theory was that all instrumental music should be the expression of a programme, and he strove earnestly to induce others to follow the example he set before them in his works. Whether they fulfil the conditions he claimed for them or not, a closer study and a nearer acquaintance would probably determine. The singleness of purpose with which he pursued his idea must call for admiration even from those who cannot unreservedly accept his works. Perhaps the question may be determined at the end of the present attempt to describe in detail one of his greatest works, his *Damnation de Faust*. As our readers already know, the performance of it was as important an event in the circle of musical proceedings as anything which has occurred of late years.

Early impressions have much to do in determining the form in which eccentricity shall develop itself, if it is at any time rudimentary. Mr. Osborne's graphic and lively account, derived, it is understood, for the most part from the subject himself, will show how that in the days of his childhood and youth there could be traced the germs of that peculiarity which distinguished Berlioz among the men of his time in after-years.

"Berlioz was born in a small town, La Côte St. André, on the 11th of December, 1803. His mother, as he says, did not dream, as did the mother of Virgil, that she was to bring forth a branch of laurel, so he made his appearance in all simplicity, without any precursory signs, which in poetic times were the forerunner of those predestined to glory. In his early years he attended all the ceremonies of the Roman Church with assiduity, and weekly he confessed to the director of his conscience that he did nothing, to which the good priest replied, 'My son, continue to do the same thing.' At the age of ten, Berlioz was put to school, but soon after his education was undertaken by his father, a doctor of medicine, a clever man, and much respected by all who knew him. He could not get his son to commit to memory pages of Horace and Virgil, but he could tell you of Java, Borneo, the Sandwich and Philippine Islands. His thirst for information respecting foreign lands was extreme, and had he lived near a seaport, he would most indubitably have been off to sea, with or without his father's consent.

"Berlioz was violently in love when twelve years old, and he considers no after-love sufficiently strong to efface

the effect of the first passion. In this he does not agree with Goethe, who says a man can find himself in no position so delicious as between a love that is ending and one that is beginning. At this time his father undertook to teach him, in conjunction with his other studies, the rudiments of music, as well as the proper fingering of the flageolet, an instrument discovered in an old wardrobe, much to the discomfort of those under the parental roof. His proficiency on this instrument was so great that his father was induced to bring over a professor from Lyons, who settled at La Côte St. André, with the appointment of *Chef de Musique de la Garde Nationale*. From this gentleman, Berlioz received daily two lessons: his progress was rapid. He had a sweet voice, was an intrepid reader, and performed on the flute some of Drouet's most complicated pieces. Having had some lessons on the guitar, he delighted in finding out a succession of chords. His great desire was to compose, but, although he passed nights in studying a treatise on music by Rameau, he found it too obscure. He tried to arrange duets and trios, but could not, as he jocularly says, find either chords or bass that had a grain of common sense. Being more successful in his study of Catel's Harmony, and as he had frequently heard Pleyel's quartets performed, he ventured on the composition of a quintet, for flute, two violins, tenor, and bass. The enthusiasm of the performers was great, but not participated in by Berlioz' father, who reserved his applause for a second quintet, which was tried two months later. Now at this time, the young composer not being thirteen years old, this account of himself does not agree with one of his biographies, wherein it is stated that he was twenty before he began to learn his notes. With such discrepancy, we cannot be surprised that he was induced to speak for himself. These two quintets were burned by him some years afterwards in Paris; but, in his overture to the *Francs-Juges*, the theme in A flat, after a few bars of introduction, played by the first violins, is the one approved of by his father, who, on hearing him play it on the flute, exclaimed, 'That is music indeed.'

"Berlioz was not permitted to learn the piano, fearing that he might augment by one the 40,000 celebrated performers on that instrument supposed to exist in France, besides which, his father was anxious he should become a doctor, so as to take his place at some future day.

"His first essays in musical composition were uniformly in minor keys, and profoundly melancholy. His juvenile thoughts seemed draped in crape, which he attributes to his ardent early love. Reading the lives of Gluck and Haydn threw Berlioz into ecstasy. Up to this time he had never seen a full orchestral score; but now a thousand combinations suggested themselves to his mind, and he at once resolved to devote himself to the divine art, and throw physic to the dogs. As his father was bent on his pursuing his medical studies under the guidance of a friend, a surgeon in Paris, he was sent there, having made considerable progress in the study of anatomy under his father, who, with the aid of large engravings and an old skeleton, did much for him. In Paris he had for a fellow-student a young man who played the violin; consequently many hours, which should have been devoted to Esculapius were spent in playing duets. In 1822 he walked the hospitals with his fellow-student, but the more he walked in compliance with his father's desire, the greater was his aversion to the study of medicine, and particularly to the dissecting-room, which positively affected his nervous system. Having heard Gluck's opera, *Iphigénie en Tauride*, he was so struck with its beauty and power, that he resolved at once to write to his father, informing him that no entreaty of

father, mother, grandfather, grandmother, uncles or aunts, could in any way influence him in his determination to be a musician."

He forsook the study of medicine, became a chorus singer in the Théâtre Gymnase at Paris, because his father cut off the supplies, and while so engaged studied counterpoint under Reicha. His impatience with regard to the observance of rules of which he could not divine the drift, made him abandon an organised study and take to composition on his own account. His first work, a Mass for voices and orchestra, only excited ridicule, because the copies were made by good-natured but ignorant friends who left out needless accidentals. He became "Lauréat au Concours" in 1830, and visited Rome and Naples, where he became acquainted with Mendelssohn, who, though in every degree his antithesis, yet formed and maintained a sincere regard for him. Berlioz, upon his return to Paris in 1832, divided his time between writing critical notices for various journals and composing music, in which his favourite theories were attempted to be carried out. His symphony, *Harold en Italie*, was written in 1834, his marvellous *Requiem Mass* for General Damremont, in 1837, *Benvenuto Cellini* in 1838, *Romeo and Juliette* in 1839. It was after a long tour in Belgium, Germany, and Russia, in 1846, that he wrote his *Damnation de Faust*. In 1848 he visited London, and by request of the "great Mons. Jullien," conducted the symphonies at the Promenade Concerts, giving among others the Choral Symphony of Beethoven, one of the finest and most complete renderings up to that time obtained. In 1851 he was a juror of the Great Exhibition, and in the year following he conducted the first series of performances of the New Philharmonic Society. He wrote many works after that time, a list of which will be an interesting appendix. For six years before his death, broken by failure and neglect, he wrote nothing, disheartened by the failure of *Les Troyens*, towards which he in common with Wagner, as may be remembered in the letter quoted in the June number of the RECORD, had looked forward with so much hope. "The death of his son, which happened during that period, caused him the deepest sorrow. By the advice of his doctor he went to Nice, which town he always visited with pleasure; but one day, falling down from weakness, he was much cut, and was taken bleeding to his hotel, where he remained confined to his bed for some time. On his return to Paris his friends were horrified at the great change they saw in him; he sometimes lost his memory and forgot the names of his most intimate friends. The last time he gave any sign of intellectual life was on the 17th of December, 1868. On that day paralysis struck him dumb, and the words addressed to him remained unanswered. By one of those returns to life to be met with in men of nervous constitutions, he took from Mme. Charton an album, traced in it a dozen bars, and wrote the words and music of one of his earliest melodies, 'Reviens, reviens, ma bien-aimée.'"

He died on the 8th of March, 1869, in the sixty-sixth year of his age. He was buried at Montmartre, and his greatest monument is his work, *La Damnation de Faust*. This has recently been performed in London; our readers will remember the notice in the last number of our publication, and, as there is a prospect of a repetition some time during the winter season, a few notes calling attention to some of the salient points may be read with pleasure, and it may also be hoped with profit too.

Berlioz, following out the original proposition of the founders of opera, that the musician should be where possible his own librettist, has compiled the book him-

self, a portion of which was, however, borrowed from the translation of Goethe's *Faust*, by M. Gérard de Nerval, and some of the scenes from that of M. Gaudonnière, and the rest written by the composer, so that the statement that he compiled the libretto is borne out by his own admission.

In the preface he describes the plan of the work, and here he starts by saying that "The title alone points out that the composition is not based upon the chief idea of Goethe's *Faust*, inasmuch as in that poem Faust is saved." The author of the *Damnation of Faust* has borrowed from Goethe a certain number of scenes which could be worked up into the plan he had laid out—scenes in which the appeal to his own fancy was irresistible. Although in these he has faithfully preserved the thoughts of the original, he has not escaped reproach, for many have addressed letters to him (some of them charged with bitter words) accusing him of having mutilated a monument.

It was difficult, if not impossible, to set to music a poem of such a length, which was not written for that purpose, without making many modifications. Of all the dramatic poems existing, *Faust* is without doubt one of the most impossible for lyric purposes if taken entire. If it were possible to preserve all that relates to *Faust* alone it would be necessary, in order to make it subservient to musical purposes, to introduce such matter as would modify it in a hundred different ways; and so, in either case, the crime of *lèse-majesté* of genius would still exist, and merit an equal reprobation. It does not follow, accordingly, that musicians ought to be forbidden to set music to celebrated poems. If the composer were not allowed to alter or re-arrange a poem according to his fancy, or if those works could only be permitted which faithfully preserve the original lines upon which they are based, how much would be lost! We should be deprived of the *Don Giovanni* of Mozart, because Da Ponte made some changes from *Le Festin de Pierre* of Molière; we should be no longer permitted to enjoy the *Nozze di Figaro*, because the original text of Beaumarchais has not been respected in its integrity. The *Barbier* of Rossini would be lost to us for the like reason. The *Alceste* of Gluck, which is a very free paraphrase of a tragedy of Euripides; the *Iphigénie en Aulide* of the same author, would be forbidden, this latter perhaps with some show of reason on such a ground, as it has certainly spoiled the beautiful verse of Racine, which might have been made available for the recitatives. There are many other instances which might be quoted of works which would be forbidden for the same reason; such, for example, as the many mutilations of Shakespeare's text and ideas in operas. Finally, Spohr might be condemned for having written an opera with the name of *Faust* although he has no Mephistopheles, Marguerite, or other characters which Goethe has introduced, but because the title is the same, although the book bears no other resemblance whatever to the great poem.

The objections which have been made to the construction of the *Damnation de Faust* as it exists are very easy to answer. "Why has the author," says one, "taken his chief character to Hungary?" For the simple reason that he had a fancy to introduce an instrumental piece, the subject of which is a true Hungarian melody; for no other reason in the world. Perhaps he would have taken him to some other country if he had a like potent reason to urge. Even in this he could, if necessary, plead the example of Goethe, for has he not, in the second part, carried his heroes to the palace of Menelaus in Sparta?

The legend of Dr. Faust, which is public property, has been treated in all forms, in many ways, by many writers,

among the literature of Northern Europe. It has been dramatised before Goethe by Marlowe, and his play, *Dr. Faustus*, enjoyed in England a bright reputation, which only paled before the newer glory of Goethe. The altered verses of Goethe, which are introduced in the *Damnation de Faust*, may possibly offend the sensibilities of German readers, as the verses of Racine, altered from Gluck's *Iphigénie*, shocked Frenchmen, in time past. However, let it not be forgotten that the score was written to a French text which was in certain parts adapted from the German, and when re-turned into the original tongue, in obedience to the desire of the composer to submit his work to the most musical people in the world, necessitated certain alterations to fit the music; and so the German version is a translation of a translation.

Perhaps all these explanations may seem childish to those worthy souls who see at once into the bottom of things, and find out the hole in a millstone without trouble, and are not pleased unless it is admitted that they alone are clever enough to suggest the best way of ladling out the sea, or setting Mont Blanc on a merry hop.

Hector Berlioz believes, however, that although he has been accused of religious infidelity all his life, such a charge is as painful to him, and as foreign from the truth, as that he is not wanting in respect for the efforts of genius wherever they may exist.

Berlioz, further in his "Mémoires," tells us that it was during the time he was travelling in Austria, Hungary, Bohemia, and Silesia that he commenced the composition of the legend of Faust, the plan having been settled upon, or at all events well thought over, long before. "That which I had made up my mind to undertake involved my writing nearly the whole of the book, for the French translation of the scenes from Goethe's *Faust* by Gérard de Nerval, which I had already set to music twenty years before, and which I hoped to work up in my new idea, and two or three other scenes written at my suggestion by M. Gaudonnière before I left Paris, did not altogether form more than a sixth of my contemplated work. I began, then, while travelling post in an old German chaise to write the verses I intended for my music. I began with the Invocation to Nature by Faust, which I did not attempt to translate, or even to imitate the original, but wrote what I thought best for the music I hoped to find. . . . I wrote when I could and where I could—in cabs, on railways, aboard the steamboat and in the intervals of time I could snatch from the busy hours which I was compelled to devote to the arrangements for the concerts I had to give in the several towns. The introduction—

"Le viell hiver a fait place au printemps,"

was written in an inn at Passau, on the borders of Bavaria. The scene on the shores of the Elbe, the song of Mephistopheles—

"Voici des roses,"

and the Ballet of the Sylphs, with the Hungarian March on a theme of Rakoczy, which last-named I wrote straight off during one night, were conceived in the same place.

"The refrain of the Peasants' Chorus I wrote down in a street at Pesth one evening when I returned from a walk, taking advantage of the friendly gaslight in a shop to note down my ideas.

"At Prague I got up in the middle of the night to dash down the melody of the Chorus of Angels at the Apotheosis of Marguerite, for fear I should forget it.

"At Breslau I wrote the words and music of the Latin Song of the Students—

"Jam nox stellata,"



"When I returned to France, while I was on a visit in the country with M. le Baron de Montville, I wrote the grand trio—

" ' Ange adoré dont le celeste image.' "

"The remainder of the work was written in Paris, but always on the spur of the moment—sometimes at home, sometimes at the café, now in the garden of the Tuileries, and once I made a desk of a post in the Boulevard du Temple. I never troubled myself to seek for ideas. I let them come in the order in which they pleased. When I had completed the sketch of the score, I then set to work to revise the whole, to polish certain parts, to unite them and weld them together, with all the care and patience of which I was capable, and to fill in the scoring which I had only indicated here and there. I look upon this work as one of the best I had done, and the public up to the present time appears to be of the same opinion."

Having said so much concerning what may be called the personal history of the opera, it may not be out of place to give a little account of the artistic character of the music, so that the hearer may become his own critic when he shall have the opportunity of "assisting at a performance."

The orchestra which Berlioz employs in this work is large, and the score contains many of those quaint directions which are held to be eccentric and peculiar to him as a writer. There is no extended overture, the few bars quoted as No. 1 in the Supplement being all that serves as an introduction to the voice of Faust, who is supposed to be contemplating nature on the plains of Hungary. The notes here given are sounded by the tenor violins, of which Berlioz has named the proportions he requires to fulfil his ideas with regard to the balance of tone. Thus there are fifteen each of first and second violins, ten each of tenors and violoncellos, nine double-basses, and the usual amount of wood-wind, with a cor-anglais, four bassoons, four horns, two trumpets, three trombones, and no drums to begin with. At a certain point in the *réprise*, one half of the second violins and the tenors are directed to play *con sordini*, with an effect that must be more or less imaginary. At another point six violins are directed to play, and the rest are to be silent. When the subject of the Chorus and Dance of Peasants (No. 2) has been first announced, and before the voices enter, there is also a direction that the subject of the Hungarian March (No. 3) "must be heard distinctly, but not obtrusively," as though the murmurs of warlike sounds break afar off on the ear, and so disturb the serenity of the pastoral life and scene. The fanfares of the trumpets in the distance, with the acid yet placid tone of the cor-anglais, representing war and peace, are most ingeniously contrived, and when by degrees the Marche Hongroise becomes paramount it is with the most brilliant and soul-stirring effect. This march, called "Rakoczy," is by an unknown composer, and Berlioz tells us that it is the war-song of the Hungarians. We are transported from the plains of Hungary to the North of Germany, where Faust alone in his study is reviewing the scenes he has witnessed, his contemplative mood being expressed in the theme No. 4, which, commenced by the violoncellos, is answered in fugal imitation by the other strings and bassoons. Here he is weighing the relative advantages of life and death and the hereafter in which he finds it hard to believe, and is about to put an end to an intolerable existence when he hears the Easter Hymn (No. 5) sung by the worshippers in the neighbouring church, their elevated simple faith in the Resurrection and the Life of the world to come arresting, if not changing, his purpose. The noble strains gaining in strength, power, and fervency, so

influence his mind that he exclaims in "a saddened joy"—

"Those holy hymns entrance me,  
And lead me back to heaven." (See No. 6.)

A sentiment he has scarcely uttered, when a strange, wild, sudden, and unearthly sound is heard; the whole air seems to be rent asunder, around, above, and below, and Mephistopheles appears. The orchestral device by which this is presented to the ear is one of the most masterly among many masterly things. The chords given in the last bar of No. 6 show sufficiently the alteration or the interruption of the pious thoughts, but the effect can only be realised when it is heard with the orchestra. Flutes, piccolos, cornets-à-pistons, cymbals struck softly, trombones, and then violins *tremolando* played near the bridge, and producing those peculiar whistling, rustling notes with their resultants, sounding simultaneously and appreciable by the ear. Harmonic effects which are not harmonics. It is as though the invisible becomes visible, and mischief and mockery assume tangible forms.

The temptation of Faust now begins. He is led to sneer at religious worship, and is made to believe that the pleasures of life are those only which are worth seeking and existing for. Mephistopheles offers to introduce Faust to those pleasures, and for this purpose they depart, flying on the magic cloak until they reach the cellar of Auerbach. There is something cynical in this choice of a place for a first visit. Mephistopheles cannot yet reach the height of human bliss for which Faust longs. He has not yet experience of such things—his domain is below, his aspirations not high. The men who by their evil practices meet him half-way are those presenting the least trouble to the "son of mischief." Hence his first thought of the cellar and the drunken sots congregated therein. Moreover, drunkenness is the easiest vice to begin with, all the rest follow as a matter of course. The scene in the cellar, one of the most characteristic in the work, is worthy of more particular description. This must be left for another time.

(To be continued.)

#### HENRY ROWLEY BISHOP.

(Concluded from page 89.)

THE three years following that which saw the representation of these operas were employed by Bishop in the production of music for *The Apostate*, *The Humorous Lieutenant*, *The Heir of Vironi*, adaptations of *Don Giovanni*, of *the Nozze di Figaro*, and of *Il Barbiere*, of which mention has been already made; *The Duke of Savoy*, *Fortunatus*, *The Heart of Midlothian*, *A Roland for an Oliver*, *The Gnome King*, *The Comedy of Errors*, *The Antiquary*, and a Funeral Anthem for Queen Charlotte, besides a number of single songs introduced into various dramatic pieces.

*Henri Quatre*, containing some excellent music and fine choruses, such as "Vive Henri Quatre," "Allegiance we Swear," &c., was produced in 1820, the same year that *The Battle of Bothwell Brig* and the music to the *Twelfth Night* were written.

The well-known song, "Bid me Discourse," was inserted in the *Twelfth Night* after the last rehearsal. Miss Tree, who was the principal soprano, suggested it. "I think, Mr. Bishop, there is a good place for a song in this situation." "If you will learn one so as to be ready with it at night, I will write it at once." The thing was done, and the song was the greatest success of the evening. "It is so excellent," said a critic of the time, Mr. Ayrtton, "that to our minds it far exceeds anything in

its kind that has lately appeared. There is an airy and elegant spirit that breathes through the whole, extremely fascinating, besides which it is not less chaste than expressive."

Bishop's fame as a composer was now at its height. In conjunction with the poet Moore, and with the co-operation of Sir John Stevenson, he was engaged in fitting harmonies and accompaniments to a series of national melodies, those of Ireland among the number. His work connected with this last-named country was so highly appreciated that when he visited Dublin he was presented with the freedom of that city—an honour accompanied with such festivity as a thoroughly hospitable people know how to offer, and to delight in offering.

The *Two Gentlemen of Verona* and *Don John* were Bishop's only operas in the year 1821, and the only piece in the latter that has lived is the chorus, "Now by day's retiring lamp."

The tide of prosperity was now at its full, and it is possible that he may have thought that it would ever remain so for him; for he indulged himself in extravagant habits, and became less industrious than formerly; but the quality of his work was as good as ever, as may be instanced in the glee and chorus, "Oh! bold Robin Hood," from his opera, *Maid Marian*, and "Mynheer Van Dunk," from *The Law of Java*. In the former work there are several pieces still popular, in the latter only one; while in *Montrose*, the other work produced this year, little or nothing, certainly not enough, has come down to posterity that it may judge of the value of the work.

The popularity of the glee, "Mynheer Van Dunk," is such that a great variety of words have been set or adapted to it, to fit it for various occasions. It has been sung at a penny reading conducted on temperance principles, to the words:—

"Mynheer Van Dyne, though he never drank wine,  
Sipped coffee and chocolate gaily,  
For he quenched his thirst with a quart of the first  
And a pint of the latter daily.  
Singing, Wo! that a Dutchman's draught should be  
Ever stronger than rolling Zuyder Zee.

"Water when useful, refreshing and cool,  
No Hollander dreams of scorning,  
For the water in dyke and sluice and pool  
Well his home protects, and his ship directs  
On its bosom night and morning.  
Singing, Wo!" &c.

The sestet and chorus, "Oh! bold Robin Hood," like all the music in the opera to which it belongs, is truly English in character, as should befit a subject so thoroughly national and popular. It contributed greatly towards the successful reception of the drama to which it belongs, and it is easy to imagine that the effect upon the stage, with the association of scenery and costumes, would make it very effective.

Bishop's engagement at Covent Garden having expired, he accepted higher pay to go to Drury Lane, then under the management of Elliston; the first work produced under this arrangement being *Clari*.

The drama of *Clari*, or *the Maid of Milan*, though slight in structure and idea, achieved a remarkable success. The situations were of a kind to awaken the keenest sympathy, and the acting of Miss Tree as *Clari* "completed the beautiful but poignant infusion." The ballad, "Home, sweet Home," and the serenade, "Sleep, gentle Lady," sung in this drama, will live as the most elegant examples of Bishop's genius. The ballad was introduced into the collection of national melodies as a Sicilian air, but it was really Bishop's own—a fact which was proved not only by his own admission, but also when a piratical

publisher, presuming upon the supposed origin of the air, issued a version for his own profit. He was convinced of the necessity of recalling the edition to his own loss.

With the exception of *Clari* not one of the other operas written afterwards by Bishop were so successful as those already mentioned. Of *The Beacon of Liberty* nothing lives; "Hark, 'tis the Indian Drum" is all that is remembered of *Cortez*, written in 1823; and the adaptation of *Der Freischütz*, of Weber, the pasticcio, *As You Like It*, and the opera, *Native Land*, produced in the following year, offer few examples for quotation. There is some fine music in *Faustus*, but it is noteworthy chiefly because of the able manner in which he has imitated a style not his own. His adaptation of Rossini's *William Tell* drew upon his head the censure of the critics, and he was accused of repeating himself too frequently in the form and style of the songs written for the drama, and descending to the weakness of imitating others. "We conceive the vigour of his original train of thought must be necessarily weakened by the admixture of the mere mannerism of others, which he has introduced into his works." These with other remarks are made with reference to his opera, *The Fall of Algiers*, from whence the chorus, "Far away from every Pleasure," is taken. Of this chorus the same critic holds that it "has perhaps a stronger claim to originality and character than anything else in the opera." With this estimate posterity cordially agrees. As the expression of heart-broken misery it is almost unique. In dramatic power it is equal, if not superior, to anything he ever wrote. He intended making the opening chorus to grow, as it were, out of the overture. All the rest of the music for the play was finished and in the copyist's hands, but the day of the final rehearsal came and no overture was written. The opening chorus was actually put down while the copyist was waiting. The composer wrote the separate parts for the band himself, and conducted it from memory on the first few nights of performance. The overture was never written, Cherubini's *Anacreon* supplying its place on the first night.

*Aladdin*, the only work written in 1826, and intended to rival Weber's *Oberon*, was a failure. It contains a bold and spirited hunting chorus, "Who first shall strike the Deer," and a pretty ballad, "Are you angry, Mother?" but little else of value. The greater part of Bishop's time at this period was engaged at the New Academy of Music, which had been founded two years before, and where he was appointed teacher of harmony and composition. All the music he gave to the public consisted of a few songs written for and sung at Vauxhall Gardens. Among these may be named "My pretty Jane" and "My native Hills," written while he was director of the music at that once popular place of resort, for Mr. Robinson, who became known to the profession as "Pretty Jane Robinson." The last of the operas compiled by him for Drury Lane were *The Englishman in India* and *The Rencontre*. To the first of these the song, "O firm as Oak," belongs, and which, with the exception of such feeble ditties as "Teach, oh, teach me to forget!" "Oh, no! we never mention her," and "Buy a Broom," may be considered as the last of Bishop's famous songs, as it is certainly among the best. His work from this time forward was little in quantity and poor in quality; he appeared to have exhausted his vein or to have become too busy as a conductor and teacher to give any time to composition. With increasing years came increased difficulties. He was still honoured and respected as a composer and teacher. The University of Oxford conferred upon him the degree of Bachelor of Music in 1839; concerts of his

own music were given in Manchester and elsewhere; and when Mme. Vestris had the management of Covent Garden she arranged with him to write the music for a piece called *The Fortunate Isles*, in honour of the marriage of our present beloved Queen. Bishop, for some reason or another, delayed the work until it was too late to be a novelty; and when it was produced it was a failure. The master's hand had not lost its cunning, but his spirit had power over the popular mind no longer. The prestige of his name and fame remained, and he was elected over many competitors to the Reid professorship at Edinburgh in 1841. A year later he received the honour of knighthood from the Queen.

He resigned his Edinburgh appointment in 1843, and was made Professor of Music at Oxford in 1848, upon the death of Dr. Crotch, although, contrary to the usual practice, he did not become a Doctor of Music until the year 1854, an honour he enjoyed but a short time, for he died in 1855, on the last day of April.

In his later years he became famous as a lecturer on music. With many another musician of eminence there are certain individualities which denote a stage of progression. In Beethoven, for example, there are three distinct and characteristically marked styles. In Bishop there is but one. His life was lengthened a trifle only less than the "three-score years and ten," and his strength unhappily became "labour and sorrow;" but his artistic power is represented by a period occupying less than a third of his days. From 1806 to 1827 Bishop was in his best and only form. It is perhaps encouraging to young musicians, who aspire to the fame of Bishop, to know that Meyerbeer considered him the greatest musician of his time, superior to his contemporaries in the whole world.

He died a poor man, and was buried in Finchley Cemetery, and the following inscription is on his monument:—

To the Memory of  
SIR HENRY ROWLEY BISHOP, Knt.,  
Professor of Music in the  
University of Oxford,  
Born 18th November, 1787,\*  
Died 30th April, 1855,†

This monument is erected in grateful remembrance of the delight  
received by his admirers during many years from his  
various popular and pleasing contributions to  
the treasury of English music.

#### LUIGI RICCI'S OPERA, COLA DI RIENZI.

THE appearance of a young composer in the field of dramatic music is always interesting and a crucial test of his powers, for, however sound may be his training in harmony and counterpoint, he will not achieve success in dramatic music unless with knowledge he combines that genius which is called inspiration.

Luigi Ricci was born in 1852, and already in his early youth excited considerable attention in Trieste, where at the age of seven he made his appearance as a pianist at the Teatro Comunale. The nephew of Federico Ricci (the well-known composer of *Crispino e la Comare*) and the son of an equally musical father, the prodigy gave fair promise for the future, and he had hardly completed his ninth year when he produced his first composition, the result of his elementary studies in harmony and counterpoint. He subsequently devoted himself to the violin, and with so much energy that at the age of thirteen he appeared in public as a violinist of considerable ability. Later on he wrote a mass, several vocal pieces, and a symphony; but his first really important work was an opera, *Frasina*, produced with great success in Genoa in 1870, and followed by another opera, entitled *Un curioso Accidente*, which latter, however, has not as yet been put on the stage.

In 1876, at the age of twenty-four, he completed a third

opera, *Cola di Rienzi*, which was brought out at Venice towards the end of the last winter-season. This work deserves more than a passing notice, not only because it is from the pen of a remarkably young composer, endowed by the Muses in an extraordinary degree, but also because of its analogy with Wagner's *Rienzi*, written at almost the same age, and inspired by the same enthusiasm for the Roman hero, "the last of the Tribunes."

The libretto of Ricci's opera is by Bottaro, and though in substance similar to the version adopted by Wagner, differs from the latter in some important particulars. Its salient features are the following:—

Rienzi, full of enthusiasm for the ancient grandeur of Rome, takes a pledge before the Archbishop of Orvieto, the legate of the Pope then residing in Avignon, to restore to Rome the head of the Church, and to the Eternal City her ancient liberties.

But his patriotism is not so all-absorbing as to make him insensible to love, and his affections are centred in Nina Raselli, who returns them with all the passion of a Roman. She fears her father's wrath and opposition; but he consoles her with the prediction that the day is at hand when her father will be proud to call his daughter the wife of Cola Rienzi. In the tower of S. Sebastiano we subsequently witness the meeting and pledge of the conspirators, headed by Rienzi. Their aim is the overthrow of the nobles and the regeneration of Italy.

Act II.—Rienzi, now Tribune of the people, receives the Tuscan ambassadors and the messengers of peace. This ceremony over, he repairs in state to Nina's house, and returns with her at the head of the bridal procession. But here an attempt is made on his life by Orsini, who, in common with Colonna and other nobles, is resolved to get rid of the Plebeian Tribune at any cost. Orsini's dagger misses its aim, Rienzi being forewarned and protected by a mail-shirt. The nobles are sentenced to death; but, at the instance of Nina, Rienzi pardons and releases them all.

Act III.—Rienzi is now at the acme of his triumph. Enthusiastically supported by the people, and with the special blessing of the archbishop, he leads his host to war against the nobles.

Act IV.—Rome being freed from the yoke of the nobles, the archbishop proceeds to restore the Papal authority, but here Rienzi interposes, exclaiming, "Rome delivered pays homage to the Church, but denies her the crown of the sovereign!" The indignation of the archbishop and the clergy soon spreads to the people, and the anathema is pronounced upon the Tribune, who is now forsaken by all except his faithful Nina.

Act V.—Rienzi is sentenced to death by the council of the Church. The archbishop, however, who has become enamoured of Nina, gives her to understand that on certain conditions he will save Rienzi's life; but rather than sacrifice her honour to the wily prelate, she is ready to perish with her husband. The discontent of the ungrateful and shiftless populace is at its height, and "Death to Rienzi!" is the ominous cry. Nina refuses to leave him, but is carried away by Adriano, Orsini's son. The catastrophe is drawing near. The mob, in open rebellion against the Tribune, is collecting in the square of the Capitol, and is forcing its way up the Capitol steps to invade the palace, when Rienzi appears at the entrance, the Roman banner in his hand. His last effort to address the people is of no avail, and he falls at the hand of Ceccho del Vecchio, the leader of the mob. Nina, who has joined her husband again in the hour of supreme danger, shares his fate. "The tyrant is fallen!" shout the nobles, "Rome is free!" and the archbishop's curse on the vile Roman mob brings the opera to a close.

So far the libretto. The score of the opera is the work of a young, sanguine, and enthusiastic musician, and the result of much study and conscientious labour. Indeed, there is too much labour in it, and many numbers of the score show such an evident striving after brilliancy that the intended effect is frequently lost. Hence the impartial hearer is impelled to the conclusion that the composer has either failed to grasp his subject or is wanting in inventive genius. One of the most conspicuous faults of the score is, perhaps, the undue predominance of the brass instruments. A similar objection is frequently and justly made to Wagner's *Rienzi*; but Ricci goes even a step beyond the great *poeta-compositore*, and at every turn a volley of that heavy ordnance is poured into the ears of the bewildered audience.

\* 1787 should be 1786. † The year 1856 is not correct; it should be 1855.



Ricci's music, however, is by no means deficient in luminous points. Among these should be noticed the introduction to the opera, the duet between Rienzi and Nina, and the conspiracy scene and finale of the first act; in the second act the march of the bridal procession; in the third act the great tenor air; in the fourth the malediction; and in the last act the tenor and baritone airs, and a charming orchestral intermezzo, the latter one of the best and effective numbers of the whole score.

On the whole, it would appear that Ricci's power lies, at present, in orchestral rather than in vocal composition, seeing that his airs are wanting, as a rule, in that inherent melodious swing which is the secret and charm of so many Italian airs, commonplace though they often appear. Ricci is a skilful and fluent rather than a gifted composer, but one who at his early age has already given proof of extraordinary ability, and who has the world before him.

The performance of *Cola di Rienzi* was in many respects worse than inferior, the band and the baritone alone doing justice to their parts. The tenor simply murdered his part, nor were the other leading artists at all equal to their tasks. An incomplete performance such as the one at Venice, trying as it must be to an ambitious young composer anxious to see his ideas and intentions adequately rendered, can hardly be taken as a criterion of the value and future success of the work under notice. Many an excellent work has been prematurely condemned owing to a slovenly performance, and the merits of Ricci's *Rienzi* will probably come more to the front when it is rendered by a more efficient staff of artists than Venice seems able to secure.

C. P. S.

### THE OPERA SEASON.

ANOTHER of the new operas promised in the prospectus, namely, *Estella*, by Jules Cohen, was produced at Covent Garden on July 3rd, under the immediate superintendence of the author. It was written in 1867, and produced, under the title of *Les Bluets* (*The Cornflowers*), at Paris, with Mme. Christine Nilsson as the exponent of the chief part. Then, as now, it was a failure. There is not the slightest human interest in the plot, and no apparent moral lesson can be squeezed or extracted from it. It was played two nights, and although announced for a third performance it was withdrawn. The opinions of the press concerning it were varied in their expression rather than their judgment. One of the daily papers, in speaking of the similarity of the melodies with many already popular, said that "the resemblance to other airs was so startling and long-continued, not merely passing likenesses or vignettes, but whole lengths, that it gave the attentive listener the impression that the band had wandered into the wrong opera by mistake."

Others speak of it as follows:—"Though in four acts (ominous subdivision!), *Les Bluets* had no pretension to be more than a 'light opera'; nor, indeed, in its present shape, with accompanied recitative, and other modifications, comprising some additional numbers, can it, or does it, assume to be anything else. In its new and extended form it fits the Italian stage just as well as many other French lyric dramas that have been used to similar purpose. Full of agreeable, if not always quite original, melody, accompanied by no insignificant skill in the design and treatment of *morceaux d'ensemble*, and, last not least, by a certain sense of dramatic propriety, it can hardly fail to please amateurs who care not greatly to have their attention always kept upon the stretch, or their ears tormented by inexplicable chords and noises which, according to the estimate of reasonable judges, fall more or less within the category of the 'sham profound.' Take *Estella* for what it affects to be, and there is little really to complain of; on the contrary, there is much to rejoice in. About the libretto, supplied to the composer by MM. Cormon and Trianon, the less said the better.

It is by no means either dramatic or interesting. Don Juan, Prince of Castille, has married a girl beneath his station, whom, on his accession to the throne, he is compelled to repudiate for a spouse of royal descent. By both wives he has sons—the one, Don Fabio, issue of the early marriage, a valiant warrior; the other, his lawful heir, an effeminate and dissolute prince, who dies (conveniently) sooner than expected. Whereupon Don Juan II. plans a marriage between Don Fabio and a cousin of his own. To this Don Fabio, enamoured and pledged to Estella, sister of a rich farmer, objecting, escapes to the home where, unconscious of his rank, he has solicited and won the affections of his beloved. The king, however, follows them in due course, and revealing to Don Fabio the secret of his birth, persuades that easily-convinced young gentleman to accompany him to the Cathedral of Penafiel. There, with due ceremonial, the king abdicates in favour of his son, who thus proclaimed monarch of Castille and Léon, forgetting Estella, with whom, in happier times, he used to gather *bluets* in the cornfields, abandons himself with undisturbed composure to his new and exalted position. Estella, loyal and resigned, submitting to the decree of fate, retires to a nunnery and takes the veil. The only character in the *dramatis personæ* for whom sympathy can possibly be felt is Estella, the others being little better than lay figures. Happily, at Covent Garden the representative of this submissive heroine is Adelina Patti, who both acts and sings the part in such perfection as to afford criticism no standing ground. The general observations already offered with regard to the music of M. Jules Cohen must suffice."

On the following Monday a new contralto, Mlle. Malvezzi—an Italian Countess—made her first appearance at the Royal Italian Opera as Maddalena, in *Rigoletto*, with a moderate degree of success. She had hitherto been heard only in the concert-room, and for that she seemed to be best fitted.

Mme. Sembrich appeared on Saturday evening, July 10th, in the third character she has played during her engagement, namely, as Marguerite di Valois in the *Huguenots*. As there is little scope for the exhibition of dramatic expression or action in this part, there was little of an undercurrent of disappointment caused by deficiencies of vocalisation or inefficiencies of acting. The audience, thoroughly gratified with the beauty and freshness of her voice, was astonished at the wondrous facility with which she executes the most daring vocal passages, and for this she was greatly applauded. It was little matter whether she could or could not completely control her voice so as to produce a genuine *piano*, for she sang with such extraordinary ease that all were delighted. Only a few among those present could tell what was implied in the accomplishment of her bold attempts. She employed the higher register of her voice with less seeming trouble than many others would accomplish notes an octave lower. It may be only hoped that this lavish exercise will not impair the beautiful quality or quantity of her voice in time to come. It may also be hoped that the flattering reception which awaits her every appearance, because of her exceptional vocal powers, will not cause her to neglect the need which may enable her to keep the hold in popular esteem she has so suddenly yet deservedly won, the need of acting as gracefully as she sings, and of singing in such a style that her gifts may be displayed in a manner that will not bring fatigue to herself. In the representation of the other characters in the opera there is nothing to add beyond that which has been already said this season. The record of the cast is therefore all that need be added. Mlle. Turolla was Valentina; Mme. Scalchi, Urbano; Signor Cotogni, De

Nevers; M. Gailhard, St. Bris; Signor Vidal, Marcello; and Signor Gayarré, Raoul. The series of performances which followed in the week were the last of the present season, and consisted chiefly of benefit nights.

The season of fourteen weeks was not altogether uneventful, as may have been gathered by the tolerably faithful record given in these columns from time to time.

"With few exceptions, the artists who were promised have been produced. The chief absentees were MM. Marini and Orloff (tenors), MM. Maurel and S. Athos (barytones), and in lieu of these artists the management brought out Mme. Sembrich (herself a host), Mme. Verni, M. Carpi, and M. de Reszke. By these modifications of the original arrangements the public were benefited. Mr. Gye promised that "at least two" of certain works named in the prospectus should be added to the repertory, and that *Mignon* should be revived. Two operas—*Le Pré aux Clercs* (Hérold) and *Estrella* (Cohen)—were added to the repertory, and *Mignon* was revived with striking success, chiefly owing to Mme. Albani's touching impersonation of the heroine. The other operas produced during the season were *Il Don Giovanni* (Mozart), *Il Barbiere di Siviglia* and *Semiramide* (Rossini), *La Sonnambula* and *I Puritani* (Bellini), *Dinorah*, *L'Africaine*, *Les Huguenots*, and *Le Prophète* (Meyerbeer), *Lucia di Lammermoor* and *La Favorita* (Donizetti), *La Traviata*, *Il Trovatore*, *Rigoletto*, and *Un Ballo in Maschera* (Verdi), *Lohengrin* (Wagner), *Faust* and *Romeo e Giulietta* (Gounod), and *Il Re di Lahore* (Massenet), twenty-two operas in all, produced within the fourteen weeks between April 13th and last night. There may have been shortcomings on rare occasions, but the operas above-named have, on the whole, been admirably executed, and the high reputation of the Royal Italian Opera has been worthily sustained."

There are rumours of many changes for next season. Many of the superfluous members of the company are no longer to be engaged. Vianesi will be no longer the conductor, and it is even said that Sir Michael Costa will be the conductor next season.

The two great events at Her Majesty's Theatre since our last notice have been the production of *Mefistofele* on July 6th, and the discovery of a new and valuable tenor. The readers of the MONTHLY MUSICAL RECORD will not fail to remember that the claims of the opera to notice were first urged in its columns. The careful and exhaustive analysis of the work given in the February and March numbers obviate the necessity of calling further attention to it in that manner. The notice of the first performance will complete the matter, and perhaps the interest also. Mme. Christine Nilsson, as the Marguerite and Helen of Troy, gave such a reading of the music and of the dramatic situations as astonished even her most ardent admirers. Anything more beautiful, graceful, tender, or poetical could not possibly be obtained on the operatic or even on the dramatic stage. Mme. Nilsson is not only one of the most perfect vocalists now before the public, but she is also a dramatic artist of the rarest power. In Marguerite she found means to her hand to excite the liveliest sympathy in and with her, and for her acting alone the performances of *Mefistofele* will be memorable. The whole quartet of characters was, however, good. Mme. Trebelli as Martha and Pantalís, Signor Campanini as Faust, and Signor Nannetti as Mephistopheles, being alike excellent. The two last-named helped to secure the favourable reception of the opera when it was given at Bologna, under the direction of the composer, Signor Nannetti making his first appearance in England in this opera. The success was enormous. The audience, charmed with the *mise en scène*, which was truly excellent, were in good trim to enjoy the music, and although there

were many long "waits" between the acts, there were no hitches at all during their progress. Rarely has a new opera been given so perfectly on the first night. The band was splendid, the choruses without a fault—and there is much difficult work to be done in that department—the stage drilling and effects throughout, especially in the "Walpurgisnacht" scene, were wonderfully well done. All the chief actors, the conductor, and the composer were called before the curtain to receive such applause as never before made the walls vibrate to such an extent.

The opera was repeated many times before the end of the season—on July 24th—each time with increased advantage to the treasury.

The new tenor, Signor Ravelli, appeared quite unannounced in the place of Mr. Maas, who declined to sing in *Lucia* without having had the opportunity of a stage rehearsal. Some one suggested that Ravelli should be tried; this was done, and he made a success as great as it was unexpected. He sings in the good old Italian style, without *tremolo*; his voice is extensive in compass, not worn by undue shouting, the middle register is yet good; he has a sympathetic manner, a modest yet graceful demeanour, and is altogether an intelligent artist. He sang with Mme. Gerster in *Rigoletto*, on the 19th of July, with equal success, and although he has yet much to learn, he is young and can afford to buy experience. If he does, and profits by it, Mr. Mapleson may be congratulated upon having found that *rara avis*, the real operatic dramatic tenor.

As usual, the last week of the opera here has been occupied in benefits. *Carmen* for Mme. Trebelli, *Il Talismano* for Mme. Gerster, and *Mephistofele*, the last night of the season, for the manager.

It is said that Mr. Mapleson intends opening the new Opera House on the Thames Embankment in May next, with a splendour of appointment hitherto unattained in this country. There are at present no signs of action towards the completion of the building, and the days of Aladdin's lamp are past, so how the statement is to be verified seems at present doubtful. It will be interesting to see whether this scheme will or will not be carried out. *Nous verrons.*

## Foreign Correspondence.

### MUSIC IN PARIS.

(FROM A CORRESPONDENT.)

July, 1886.

THE interesting "Conférences" of M. Bourgault-Ducoudray on the history of music, held in the Conservatoire, and of which we have often spoken in these pages, were terminated on the 10th of June. The later lectures—which we were unfortunately unable to hear—were dedicated to Russian music and Russian composers, from Glinka downwards. Popular Russian melodies played necessarily a large part, seeing that the Russians, "far from despising this raw material, use it as a basis of their most learned and complicated compositions." The Museum of the Conservatoire, of which such an interesting catalogue has been compiled by its enthusiastic "conservateur," M. Gustave Chouquet, has lately been enriched by the additions—amongst other ancient treasures—of a "virole d'amour de Laurent Storioni," and a "guitare d'Antoine Stradivarius," both dated 1711. All the private "concours" of the Conservatoire are now over. For the piano classes sixteen male pupils were deemed worthy to take part, and thirty-four female. For the violin, twenty-four pupils, seven of whom were female aspirants. The pieces which were chosen for interpretation were the finale from Beethoven's sonata in F minor (Op. 57), and the concert allegro in A from Chopin (Op. 46). For the violins the first solo of the Eighth Concerto by Rode.



The dates of the public "concours" are as follow:—Friday, July 23rd, singing; Saturday, 24th, piano; Monday, 26th, opéra comique; Tuesday, 27th, violoncello and violin; Wednesday, 28th, tragedy, comedy; Thursday, 29th, opera; Friday, 30th, wind instruments.

M. Eugène Gigout has also given this year two interesting organ concerts in the Grande Salle des Fêtes of the Trocadéro. In the last of these M. Augnez sang the solos of the "Pater Noster" by Niedermeyer, of which we spoke some weeks ago as having been given in La Sainte Chapelle. M. Gigout (organist of St. Augustin) was further assisted in his concerts by the "Chœur de la Société des Concerts de l'Ecole de Musique Religieuse," &c. &c.

On the 11th of July a concert was given by this same society, in the Trocadéro, under the direction of its chief, M. Gustave Lefèvre, with the co-operation of MM. Augnez, Paul Viardot, Eugène Gigout, and Casimir Badle.

On the occasion of the festival of the 14th of July two concerts were given, at half-past nine in the evening, one under the direction of M. Padeloup, at the end of the Avenue of the Champs-Élysées, and the other (1,000 executants) in the Luxembourg, under the conductorship of MM. Colonne and Danhauser.

The programme of the Padeloup Concert was purely instrumental, and included pieces by Meyerbeer, Gounod, Metra, Berlioz, Hérold, Weber, Auber, Verdi, and A. Thomas.

On the 13th of July, the evening before the "Fête," a first festival was held in the Trocadéro, under the direction of M. Danhauser, and having for title, "Fête Scolaire," which had an interesting programme.

On the 14 Juillet, "La Chèvre," a recitation by M. Got, of the "Comédie Française," professeur à l'Ecole Normale Supérieure, was given.

The chorists of this festival were pupils of the "Ecoles Normales" (adults), and of the "Ecoles Communales de Paris" (boys and girls). The whole chorus was under the direction of M. Danhauser, and accompanied by the band of "La Garde Republicaine," under the conductorship of M. Sellenick.

### MUSIC IN NORTH GERMANY.

(FROM OUR SPECIAL CORRESPONDENT.)

LEIPZIG, July, 1880.

WE have had only a few concerts, while our opera companies have been very busy during the past month. We mentioned in one of our recent letters that they were preparing the *Ring of the Nibelungen*, the performance of which took place at the Stadt Theatre on the evenings of the 13th, 14th, 16th, and 17th of June. This was the fifth representation of these operas in Leipzig, and certainly the most perfect and brilliant performance. Four friends of Herr Wagner (who were the interpreters at the Bayreuth Tetralogie) took the principal rôles. They were Herr and Frau Vogl of München, Frau Materna of Vienna, and Herr Jäger of Bayreuth, in conjunction with our so-called opera force, the Herren Schelper, Liebau, Wiegandt, and Frl. Riegler, who gave their support under the circumspective direction of Herr Capellmeister Seidl, contributing greatly to perfect the performance and maintain the interest of the audience.

So much has been said about these operas and singers, that we cannot add anything new. We have only to remark that the operas were done in their complete form, without any cuttings, at a high degree of temperature, and that both singers and audience were warm.

At the Carola Theatre we have had really excellent performances of Rossini's *Barbiere*, with Frau Peschka-Leutner as Rosina, Herr Hromada from Stuttgart as Bartolo, Herr Hauser of Carlsruhe as Figaro, and Herr Landau as Almaviva. In an equally pleasing performance of Mozart's *Belmonte and Constance* we made the very agreeable acquaintance of Frl. Wiedermann of Braunschweig, while Frau Peschka-Leutner's impersonation of the fair Constance was exquisite. Herr Speigler of Carlsruhe, with his excellent voice and clever acting, was very acceptable in *Osmin*; Herr Goetz, from the Hof-theatre of Dresden, sang *Pedrillo*.

We cannot speak in such high terms of the performance of *Fidelio*. Frau Pappenheim (as Leonore) is a thoroughly dramatic singer, but to us many of her tones are harsh, perhaps because her vocal powers are not so good as we could wish. On the other hand, in her acting Frau Pappenheim delights us with her vigorous, genuine, and fervent impersonations. Herr Speigler, whose performance was the best of the evening, gave the part of Rocco. Herr Lissmann's rendering of Pizarro was very insipid, and Frau Lissmann as Marzelline only just satisfactory. The rôle of Jaquino was well performed by Herr Weber. Herr König of Frankfort o/M was a very good Florestan, the part being well suited to his fine tenor voice. A well-selected choir of male voices sang the chorus of the prisoners in the first finale, which was encored.

The performance of *Heiling and Vampyr*, by Marschner, and Rossini's *Tell* was very good. It is with pleasure we mention the great success of the baritone, Herr Reichmann, whose splendid voice and noble bearing awake our warmest sympathy.

The performance of the *Zauberflöte*, with Herr Speigler as Sarastro, Frau Peschka-Leutner as Queen of the Night, Frl. Wiedermann as Pamina, and Herr Freny as Papageno, was also excellent.

In conclusion, Impresario Hoffmann astonished us by the performance of the *Serva Padrona*, by Pergolese, and *Der bürgerliche Kadi*, by Gluck. Naturally our interest was considerable for these two comic operas of the last century, nevertheless the *Kadi* failed to make any impression upon us, while the *Serva Padrona* was more effective, partly through the superb acting and singing of Frau Peschka as Serpina, and Dr. Krückl as Uberto.

There have been several concerts for charitable purposes. On the 28th of June the Riedel-Verein gave their second concert this year, consisting of selections from Josquin de Près, Bach, Vittoria, Gabrielli, Schütz, and Frank, all good church music and well performed.

Lastly, we must mention the concert of the Akademische Männergesangverein Paulus, which took place at the Pauliner Kirche, and likewise consisted of church music only. The tenor, Herr Goetze of Dresden, who was in good voice, sang the air, "If with all your hearts ye truly seek me," from Mendelssohn's *Elijah*, in a most pleasing manner. Herr Zahn gave an excellent rendering of Rheinberger's organ sonata in A flat major, and confirmed his reputation as a master of the king of instruments.

### MUSIC IN VIENNA.

(FROM OUR SPECIAL CORRESPONDENT.)

VIENNA, July 12th, 1880.

THE last days of performance in the Hofoper are over. Singers and players and dancers are now spread over the country, in the mountains or on the lakes; even the director, Herr Jauner, is gone—gone for ever—but not, as I last mentioned, to become director of the Stadttheater, as at the last moment he changed his mind. He was honoured in every way, and even received the decoration of the "Eiserne Krone," third class, which makes him "Ritter." We have now as director over the Hof-theater the Baron Dingelstedt from the Burgtheater, and as general-intendant Freiherr von Hofmann, the former Reichsfinanzminister. The future will show what the change was worth, and how long the new government will last.

An opera with an entirely new *mise-en-scène*, which has not been performed since 1866, Maillart's *Glückchen des Eremiten*, has been given as a *finale*. It was often performed in the days of the Komische Oper with Mlle. Minnie Hauck. Her rôle (Rose Friquet) was now performed by Frl. Bianchi with a good success. As Gastspiele, I must mention Frau Prochaska from Hamburg and Frl. Brandt from Berlin, both already noticed in my last report. The former was heard as Elizabeth (*Tannhäuser*), the latter as Fides and *Fidelio*. All her excellent qualities were fully recognised, particularly as *Fidelio*, which was given in a real artistic manner. To finish with *éclat*, Herr Jauner risked another Mozart-cyclus—a repetition of that given in January. It was, of course, a risk, as the company was at that time deprived of two of its best singers (Frau Materna and

Herr Beck), and a mistake, as the last days of the month were chosen, when people did not expect a supplemental series of performances. On the other side it was no less a risk in regard to the advanced season. To sit eight evenings, one after the other, in the finest summer weather, in a close room, is not agreeable to every one. No wonder that the subscription list was poor, even with the temptation of reduced prices. The travellers who came to see the town, fatigued by the running about, found a place for quiet repose. The very skies had compassion on the venture, and at the last moment sent, not exactly thunder and hail, but wet weather, which was in some sort merciful to the singers, for none suffered from indisposition. In that manner, and with the help of foreign singers (every performance had its "Gast"), the cyclis went on, was even well patronised, and wound up to the satisfaction of both actors and audiences. The venture was repeated and the hazard redoubled. On the day before the closing night a concert was given, the programme made up of selections from Mozart, including his Requiem. It began with an overture, written in Salzburg for a dramatic piece, used afterwards in Bianchi's *Villanella rapita* (Köchel's Catalogue, among the symphonies, No. 318), followed by the aria, "Per pietà ben mio," sung by Frl. Brandt; the piano-concert D minor, performed by Herr Grünfeld; and two songs ("Abendempfindung" and "Das Veilchen"), both indifferently sung by Frl. Bianchi. The soli in the Requiem were allotted to Frs. Bianchi and Brandt, Herren Walter and Rokitsansky. The chorus had the lion's share of honour in the work, as the ladies in the solo-quartetto seemed not much inspired by their task. After the performance of *Titus*, followed, as last winter, the dramatic poem, a sort of epilogue (Salzburg's grösster Sohn) with "Lebenden Bildern" (*tableaux vivants*), from Mozart's life, concluding with the apotheosis. The singers worthy of most praise were Frau Lucca, Frl. Brandt, Frau Schuch-Proska, Frl. Bianchi; whereas others, as Frau Prochaska, Herren Scaria and Horwitz, were but little fit for the work they had undertaken. Among the foreign singers (Gäste) were heard Frau Prochaska (Elektra, Countess Almaviva, Donna Anna, Vitellia); Frau Schuch-Proska (Blondchen, Susanne, Königin der Nacht); Frl. Brandt (Donna Elvira, Sextus); Frau Lucca (Despina).

Operas performed from June 12th to 30th:—*Prophet* (twice), *Tannhäuser*, *Glöckchen des Eremiten* (twice), *Tell*, *Fidelio*, and the Mozart-cyclis: *Idomeneus*, *Entführung aus dem Serail*, *Figaro's Hochzeit*, *Don Juan*, *Così fan tutte*, *Zauberflöte*, *Titus*.

## Reviews.

**Handel Album.** Containing Extracts from Instrumental Music by Handel, now rarely performed. Arranged from the Scores for the Organ by W. T. BEST. Book V. London: Augener & Co.

A FURTHER instalment of this very useful collection is now to hand, and reveals still more favourably the almost inexhaustible store which the editor is drawing from. This present number contains the concerto for stringed instruments, with horns and oboe, two movements with a final fugue, either of which may be played separately as organ pieces; the "Pastoral Symphony," which can scarcely be reckoned among the "music of Handel now rarely performed." This arrangement is, however, noticeable from the ingenious fashion in which the consecutive fifths, which appear in most editions, are avoided, by keeping the E as a dotted crochets, and making it descend to the D, instead of allowing the melody to follow thus E, D, C, and then by rising to D, make fifths with a bass, which progresses as E, F, G. Handel's own MS., preserved in Buckingham Palace, has not this false progression, but it is due to one of the early arrangers of the *Messiah* for the organ or pianoforte, Dr. John Clarke of Cambridge. Most of the subsequent adaptors have simply copied the error, some even after having complacently stated that their particular edition has been compared with the originals. Mr. Best has seen the most reasonable way out of the difficulty, and for this deserves commendation as a careful editor.

The other pieces in this fifth number of the Album are the

"Andante" from the fourth oboe concerto, a charming piece of writing, the minuet from the overture to the opera *Arminio*, and the finale to the third grand concerto for stringed instruments, by which it may be gathered that there is neither want of variety nor interest in it.

**Compositions for the Organ.** By J. C. TILEY, Mus. Doc., Oxon. London: Augener & Co.

ON a recent occasion the introduction and fugue *alla marcia* and the fugue in A on the tune "Hanover," were noticed in these columns. It is now with much pleasure that we desire to call attention to a third composition equally clear and ingenious, a fugue in D minor, with two subjects, each in four parts. The first subject, a bold theme in minims, is introduced at once in the "Allegro," without preface, and is worked up in a splendid style, and in accurate form. The second subject—*andante*—is in semi-quavers, and after the entry of the parts has been duly made, is further enriched by the super-position of the original subject, alike fugally treated, but at a closer degree, almost "stretto" like in form, and with an effect that is at the same time ingenious and striking. There is a special amount of originality and freedom in the treatment, which tells of a special aptitude for contrapuntal writing, which very few modern writers possess or care to employ, much less to cultivate. It is true that fugue writing, unless well done, is likely to be pedantic and dry. There is no dryness or pedantry apparent in Dr. Tiley's compositions for the organ, and therefore by a converse of the proposition it may be assumed that they are well done. Besides this excellent quality, it may be said that as music alone, the fugue in D minor is exceedingly pleasing.

**Elijah.** Arranged from the Full Score for the Harmonium and Pianoforte by EBENEZER PROUT. London: Novello, Ewer & Co.

THERE is no need to say a word about the Oratorio which is the groundwork of the present publication, as it is happily well known. It is therefore only requisite to call attention to the work of Mr. Prout in arranging the accompaniments for a pianoforte and harmonium, for the benefit of those who desire to perform the work, but who cannot secure the co-operation of an orchestra. This he has done so well that he not only represents the effects of the score as far as can possibly be done with the means at hand, but he has also given such support in the combination as may help considerably to strengthen the choral body. It is altogether an admirable piece of workmanship.

**John Field's Favourite Nocturne**, in B flat. Arranged for the Harmonium and Pianoforte, and for the Violin, Harmonium, and Pianoforte, by SCOTSON CLARK. London: Augener & Co.

THE charm of this beautiful and well-known melody could not be displayed to better advantage than in the capital arrangements now before us. Of the two, that for the three instruments is the better, as it is fuller, and affords a greater variety of effect. For the purposes of home music, either arrangement will be very welcome.

**Original Compositions for the Harmonium**, by SCOTSON CLARK. Second Series. London: Augener & Co.

THERE is now a daily increasing collection of pieces, either original or adapted, for the use of players upon the harmonium—the instrument which in the hands of the inexpert is by no means pleasant, on account of the absence of that variety, especially in the quality of tone, which is said to be the cause of a certain amount of charm. In skilful hands it is capable of a considerable amount of expression, and a knowledge of its powers, and a careful and judicious exercise of the means at the disposal of the player, makes the instrument, if not wholly satisfactory, at all events not absolutely intolerable. That there is a considerable improvement in the knowledge of the

instrument is shown by the character of the pieces written for it. At first, hymn-tunes, chorales, or slow movements by various composers, were only furnished for the harmonium player. These for a long time satisfied all apparent needs. The instruments were slow of speech, and not capable of any great amount of variety. By degrees improvements were effected in the construction which removed certain of the objections entertained to its employment. A more extended *répertoire* was provided for it, but this for the most part was not an independent one. The best pieces were arranged in the form of duets in combination with the pianoforte, overtures, marches, selections from operas, oratorios, and so forth, in which instrumental effects were reproduced or imitated. Additional stops, new methods of blowing, and other contrivances, being gradually introduced, the harmonium became exalted into a solo instrument, the player enabled unassisted to control the means so as to produce a considerable number of effects. It may be that, after all, there is very little difference in named effects, but there is enough to inspire composers with the desire to provide music which should bring all the improved resources into play. This was doubtless the origin of the publication represented by the two pieces now before us; a "Reverie" and a "Romance," the composition of Mr. Scotson Clark, two out of two series numbering thirty-two pieces in all. Their utility is demonstrated by the success which has attended the publication, and their variety by the character implied in the several titles in the long list. This list it is unnecessary to repeat, the latest additions speak sufficiently for the whole. In the "Reverie," a composition in B flat, in  $\frac{3}{4}$  time, a very pleasing melody is harmonised in a simple and natural form, and so set that players of very moderate ability need not be alarmed by any difficulties. The melody is of a familiar type, and the rondo form being used, there is an air of charm which may not be altogether unsatisfactory. Equally simple in form and construction is the "Romance" in E flat. This is arranged as a song without words, and, played upon an instrument capable of producing differences of tone, would be very effective. They are both well written, and are certain to please wherever they are heard.

**A Wrist and Finger Exercise in a Single Study for the Pianoforte.**  
By A. BUHL. Op. 75a. London: Goddard & Co.

THIS exercise, which professes to be in itself "a new method requiring only ten to fifteen minutes' daily practice for developing and maintaining thorough flexibility, strength, and independence of the wrists and fingers," seems to be designed after such a fashion as to help the persevering to gain that object. It would have to be taken by pupils more or less advanced in skill, and even then could not be without difficulty at first, so that it would probably have to be taken by instalments. The passages are such as are usually employed by players who desire to maintain the fingers in good order, and the exercise now under notice may be useful as saving the trouble of selecting such of the passages from the standard writers as would but conduce to such an end. There is a certain amount of form in the writing as is likely to make it attractive, apart from its usefulness.

**Pianoforte Works.** By JOACHIM RAFF. London: Augener & Co.

THE list of the collected pianoforte works by the famous Joachim Raff includes one or two adaptations of themes by other composers, fantasias upon certain operatic airs, but by far the larger proportion are entirely original. Among those recently published are two, called a "Fabiliau," and a "Valse Caprice." The first, as its name implies, is a story told in music. It may be assumed to be a troubadour's tale of the deeds of one of the ancient warriors, a story of love and conquest. It is a most fascinating piece of work, alike for the beauty of the melodies as for the ingenuity of the harmonies. The second, a "Valse Caprice," has its character sufficiently shown by its title. There is much distinctive individuality and charm of invention, and the thoughts flow as though no effort had been employed in finding or noting them down. The style of the music, though

in some sort favouring the modern method of making harmonic sequences, does not do so to the sacrifice of originality, or its own agreeable form.

**Königs-Husaren.** Marche brillante pour Piano, par R. LÉONARD.  
London: Augener & Co.

A THOROUGHLY bold and spirited march, well written and effective for the pianoforte, and of such a character as to suggest orchestral effects of the brightest and most stirring kind. The melodies are also original; the trio is especially good, and forms a most pleasing contrast to the chief theme, which, though in a march form, is not necessarily of a common-place construction.

**Songs, with Pianoforte Accompaniment.** By A. RUBINSTEIN.  
Second Series, London: Augener & Co.

THESE are four songs recently added to the series—namely, "A Dream" (Ein Traum), "The Roaming Swallow" (Die Wanderschwalbe), "The Tear" (Die Thräne), and "Good Night" (Gute Nacht). Each is, in its way, a gem; this union of the two forces employed, the voice and the piano, setting off the one quality, the other to the best advantage. The "Dream" to Moore's words, is a beautiful thought, beautifully expressed, and the "Roaming Swallow" has just that tinge of sadness which the swallow as an emblem of the passage of time always engenders. The other songs are no less beautiful, even though the palm of merit may be given to those particularised. The accompaniments are in each case new and unconventional, and form integral parts of the songs, the whole combination being of the happiest kind.

**Concone's Thirty-five Singing Lessons for the Middle Register of the Voice.** By B. LÜTGEN. London: Augener & Co.

IT was not long since we had the pleasure of calling attention to the new edition of that famous, useful, instructive book of singing by Concone. It is therefore with all the gratification possible that the present elegant and cheap edition of the lessons which should follow are recommended; they have already become well known as among the most useful things of their kind, and having been carefully revised and so forth by the well-known musician whose name stands as editor, derive an added advantage, even without reckoning those of cheapness of price and clearness of printing.

**Analysis of Mendelssohn's Setting of the Forty-second Psalm.** By J. M. NOA. Elgin: Courier Office.

THE author of this tract calls his pen "an unskilled one" in the first sentence of his brochure—the remainder of the context shows that he has not misdescribed his powers.

**Conférence sur la Modalité dans la Musique Grecque.** Par L. A. BOURGAULT-DUCOUDRAY. (Second notice.) Paris: Imprimerie Nationale.

THIS is a report of a paper read by the author at the Palais du Trocadéro on the 7th September, 1878, M. Gounod acting as president, the object being to show how much and to what extent musicians might be able to extend their ideas by the more frequent employment of the so-called Greek scales. The process by which M. Bourgault-Ducoudray endeavoured to exhibit the usefulness of these scales was both logical and interesting. He described the formation and characteristics of each scale, and then gave some practical instances of modern music written therein. All his examples, as shown in the pamphlet, were interesting, and those that are referred to but not printed were doubtless equally so. The two fragments of ancient Greek music which have descended to posterity were also introduced, with modern harmonies, of course, and excited much attention. Some of the old church melodies, written in certain modes, were also brought forward in illustration of the remarks, which are alike distinguished for their moderation as for their learning and accuracy. The allusions made to the national songs of various



European countries shows a sympathetic and cosmopolitan taste. The conclusion, offered as an incentive to the study and use of the material the various scales would bring, is happily expressed: "Il ne s'agit ici de renoncer à aucune des conquêtes déjà faites, ni de rien retrancher aux ressources de la musique moderne, mais bien au contraire d'agrandir le domaine de l'expression mélodique et de fournir de nouvelles couleurs à la palette musicale. De cette manière, on pourra résoudre ce problème qui est actuellement plus difficile que jamais; être neuf, tout en restant simple."

The study of these modes might enable composers to introduce melodies built upon these scales consistent with certain characteristics sought to be obtained, and for that purpose the recommendation made by the pamphlet is worthy of all consideration, and an English translation would be welcome, but it is doubtful whether anything more than special effects would satisfy the ear. This is, perhaps, all that M. Bourgault-Ducoudray desires, and if composers give the subject the attention he asks his worthy mission will be fulfilled.

#### MINOR ITEMS.

*L'Echo*. Morceau de Concert pour piano. Par A. PIECZONKA. London: Augener & Co. An elegantly-written piece in bravura style, full of most effective passages for the instrument, any one of which might be taken as the subject of special study by those who desire to attain brilliancy of execution with such an amount of scientific basis as would form the theme for excellent manipulation hereafter. In the hands of an accomplished player the "Morceau de Concert" could scarcely fail to produce a most pleasing effect. The treatment of the subject in such a fashion as would be suggested by the title, affords material for the most effective contrasts, so that whether for its brightness of character, pleasing subject, or artistic treatment, or all combined, or either taken separately, "L'Echo" ought to be considered as being far above the average pieces of the class to which it belongs.—*Wreath of Songs*. Short Transcriptions. By D. KRUG. Op. 255. Nos. 17, 18, 19, 20. London: Augener & Co. The popular Vesper Hymn, Wekerlin's "Song birds left unheeded," Bishop's "Chough and Crow," and Moore's melody, "Those evening bells," are the four pieces recently added to the list of leaves which form the wreath, which is of so comprehensive and accommodating a character that the more numerous the additions the greater the charm. The value of the arrangements has been already proved by the success of the former pieces, and the cordial welcome given to each further instalment of an admirable whole.—*Gavotte Française*. Par SCOTSON CLARK. Pianoforte Duet. London: Augener & Co. A very spirited arrangement of a brightly-written gavotte, comparatively easy and interesting. The quaintness of the old-fashioned form, which lends itself to pleasing surprises and renewals of effect started at the outset. As a gavotte it is well designed, and as a pianoforte piece it is admirably laid out.—*Offertory Sentences*, composed by E. H. TURPIN. London: Weekes & Co. The character of the settings of these twenty offertory sentences is probably designed to provide choirs of moderate ability with work equal to their acquirements. As such they will probably be found useful. More ambitious choirs will require work of a more elaborate nature. If utility has been aimed at by the composer of these sentences, it would have been more likely to have brought success had a little more attention been paid to the reasonable accent of the words. Notes of long duration have been given to syllables unimportant or subsidiary to the general purport, as though the words were an after-consideration. In this case, taking heed of the object of the offertory sentences, they should be made of prime import. The accompaniments are of the simplest kind, such as might be played at sight by the most modest or moderate player. A list of the sentences most appropriate for certain times, seasons, and occasions, which is printed on the back, will be found useful to those who like to be spared trouble.—*The Second Annual Report of the Orphan School and Benevolent Fund for Musicians*, by HELEN KENWAY (Bath: Dawson), shows how much may be done with small means. We wish Miss Kenway every success, and hope to see the day when the idea she is now working upon so modestly and effectively may be extended, and be made as

comprehensive as it ought to be. This, however, can only be done by the united efforts of the musical profession under due organisation.—*Revue Musical Directory for 1880*. London: W. Reeves, Fleet Street. Although not absolutely perfect or accurate in all its details, the directory now before us is certainly the most praiseworthy effort as yet made to supply a reasonable book of reference for the use of musicians and others. There is no difficulty in mastering the plan upon which the work is constructed, as that becomes self-evident after the most casual perusal, and the many points of arrangement which call for admiration and approval also appeal to the mind at first sight. The lists of the members of the various cathedral bodies, the musical societies in London and in the country, the names of the bandmasters in the British army, the list of musical journals, the general professional directory, and the arrangement of names in connection with the various towns, and the trade general directory, all arranged on an easy method for reference, all of which tend to make the book useful and valuable. It is due to the profession and all concerned to endeavour to make the work, undertaken especially in their interests, as perfect as possible by earnest co-operation and support.—GERMANIA. Favourite songs with English words. London: Augener & Co. There is scarcely need to say anything as regards the general nature of this publication, as it is well known throughout all the world. The particular numbers which at present claim attention contain three songs by R. Franz; these are severally called "Love's Offering" (Widmung), "Mid the thorns a rose is blooming" (Lieber Schatz, sei wieder gut mir), and "The Wandering Lover" (Mein Schatz ist auf der Wanderschaft). There is a charming simplicity in each song characteristic of the *Volks-lied*, to which class of ditty these three songs may be said to belong. The melodies are particularly well adapted to exhibit the power of expression in a vocalist, and to assist the singer by their natural yet original sequence. The accompaniments are effective but by no means difficult.—*Sail swiftly, O my soul*. Song by WALTER MACFARREN. London: Stanley Lucas, Weber, & Co. Another beautiful work by the composer of the two songs noticed in our April number. There is a particular grace in the melody, and apt fitting of words to tune, a thoughtfulness in the accompaniment, with the addition of certain nameless charms, which go to make up a thoroughly good and true song.—*Chapel's Curse*. Duet for contralto and tenor or treble. By MALCOLM LAWSON. London: Stanley Lucas, Weber, & Co. The words of this duet are from "The Arraignment of Paris," written by George Peele about the year 1584. The composer of the music has endeavoured to reproduce as far as possible the style of composition of that period. In this he has been successful, and has also given to the world a piece of vocal writing of which no young modern writer need be ashamed. The vocal parts are well written, the accompaniment is clever and full of character, and there is a charm in the whole composition which is exceedingly pleasant to find.—*Song of the Violet*. Four-part song, by J. L. HATTON. London: Augener & Co. Beautifully written, by no means difficult. The parts are essentially vocal, and the harmonies pleasing. The master-hand is evident in every bar.—*Waking at Midnight*. Song. The words from "Public Opinion," the music by PERCY H. FROST. London: C. Jeffreys. There are, it is true, some good points in this song, but they are marred to educated eyes and ears by the daring of amateurism, and the neglect of the usual rules of harmony.—*The School of Sight-singing*, by J. CONCONE. London: Augener & Co. Attention to this excellently useful work has been asked aforesaid in these columns. As a good thing is worthy of notice at all times, it will not be deemed superfluous if the new edition which is being now issued at a cheaper price be taken as the subject of a fresh recommendation. The utility of the exercises is as great as ever, and a special means of extending that utility is offered in the publication of a separate edition of the work, in which the voice part alone is given. Of course it is easy to see how that this may be made available for the purposes of additional instruction, inasmuch as the pupil, compelled to count the time of the silent bars, will gradually grow accustomed to sing independently of the help the eye following the accompaniment affords. The existence of this voice part alone will also tend to make the "School of Sight-singing" serve its full purpose, by rendering it available for

use in classes. The exercises, selected as they are from the writings of many musicians, are of a character to create an interest in the progress of the study of singing which less skillfully-constructed pieces might be. All this is, however, well known to a pretty wide circle of teachers. In the hope that the newer and cheaper edition will commend itself to a more extensive range of patrons, these few remarks calling attention to its existence are offered in all confidence.—*The Return of the Army*. Duet for Tenor and Bass. *The Right Way to Go*. Song of the Old Companion. By F. PENNA. Duncan, Davison, & Co. A very spirited and effective duet, written in a musicianly style by one who evidently understands the art of obtaining the best results from vocal means. *The Right Way to Go* (Song of the Old Companion) is the entire composition of the same author, words and music alike being the production of his pen, and a very good song it is. The words have a moral import by no means forced or strained, or out of the correct line, and the music is manly, straightforward, and to the point, thereby securing a happy union of both qualities.—*Glorious Vine*. Song for a Bass voice, with Pianoforte Accompaniment. By CHARLES COURVOISIER. London: Augener & Co. So few composers think it worth their while to write songs for voices of particular compass, but content themselves with producing those for general use, that any avowed work written for a definite range of voice deserves some degree of attention. The song now under notice, though not very new in its form of melody, is very vocal, and, when well sung, would be very effective. It is recommended as likely to fill a very useful purpose to those in search of a pleasing and not very difficult ditty.

## Concerts.

### HENRY LESLIE'S CHOIR.

It is somewhat singular that this season should be witness of the discontinuance of two of the oldest and most regarded entertainments in London, the "Musical Union" and "Leslie's Choir." Each had made its mark as having continued to represent in the worthiest form the particular class of music which it was established to foster and encourage. With regard to the suicide of Leslie's choir—for such it practically must be when a body wilfully puts an end to its own existence—it cannot but be regretted that such an action should have been thought necessary. It is quite true that the body had departed a little from its original plan in introducing vocal and instrumental solos, not altogether consistent with the performance of glees and madrigals. It had, moreover, of late years completely forgotten the glees, and confined its attention to one or two of the most popular of the madrigals and motets, so that there became practically little need for fresh study, and less for the constant rehearsals out of which perfection and polish are supposed to come. The members of the choir and the conductor had been loyal in their allegiance to each other for a quarter of a century. "Voices do not last for ever," "Art is long and life is short." Why not, then, have continued the society, why not have admitted new voices and renewed the lease of life, and thus prove the truth of the words that "art is long"? The lines upon which the choir was established would have served for the basis of a continued if not an extended operation. As it is, English glees and madrigals have now lost their accepted public mouthpiece, and the fame of expressive choral singing will have to be won by others.

Henry Leslie's Choir is no more, the last concert having been given on July 12th at St. James's Hall. At the termination of the concert, when the National Anthem had been sung, Sir Thomas Gladstone, after a few words in recognition of Mr. Henry Leslie's services to musical art, presented to him on behalf of many friends, a handsome ring, a silver bowl, and a cheque for 300 guineas. Mr. Leslie returned thanks, and then expressed a wish to say a few words about the choir. . . . "He had been asked why he gave up and disbanded the forces that had loyally and devotedly followed him for so long, and would make free confession. In the first place, *voices would not last for ever*, and he had not the heart to suggest to any of his old members that they should leave in order that others might supplant them. He preferred to see the choir die, rather than hear people say, 'Ah! you should have heard them two or three years ago!' In the second place he found the post too hard. It took four times as long to rehearse a piece of music till fit for performance by his choir than would suffice for the conductor of an orchestra to prepare the most difficult overture. Often there were sixty or seventy rehearsals of a complicated piece,

and that meant going over it some two hundred times." Mr. Leslie then proceeded to give an interesting description of his visit to the late Paris Exhibition, where the Leslie Choir took the first prize for choral singing, after conquering and performing an exceedingly trying work, written to test and tax the chorists' ability in the severest possible way. . . . "It was to be regretted that in this country no State aid was granted for the proper study of music. There was, indeed, no less than £120,000 a year thrown away upon elementary schools in teaching children to sing by ear. If but one penny out of every shilling were reasonably and sensibly expended, music teachers who could instruct pupils in the art of singing at sight might be sent out in all directions, and the adoption of such a course Mr. Leslie strongly urged. He stated, in conclusion, that though the Henry Leslie Choir was defunct, he had no intention of making a last appearance in 1880, and should continue to fulfil his duties in connection with other societies to which he belonged."

Sad as it is to part with an old friend, there is consolation in knowing that his place may be filled in time, even if his worth be not wholly reproduced or represented, for art, like hope—

" . . . never wholly dies.  
Of when she seems spent and gone  
New winged she will arise."

### NORMAL COLLEGE FOR THE BLIND.

THE study of music by the blind seems to have been brought to a considerable degree of perfection at the Normal College and Academy of Music for the Blind. There the pupils are taught, not merely to sing and play after the ordinary way in which musical instruction is given to those unfortunately deprived of sight, but according to a thorough and proper principle. By an ingenious process in the employment of pegs placed in holes in a framework of "reading paper," the blind are taught to read and to write music. So thorough is the process, that one young lady, particularly mentioned in the report, can play any one part alone of any one of the pieces she has learned, a feat which very few among seeing musicians could accomplish, and that is not the only instance of the value of such a process. The practice of learning is literally "line upon line," afterwards deftly joined in the memory. This is, of course, not difficult for the vocalists, who have to care about one line at a time, but for instrumental players the labour is so great that the results achieved become proportionately astonishing. At the concert given at the Crystal Palace on July 10th, on the occasion of the prize-giving, the singing and playing was such as by no means to be unworthy those with better advantages. The choral singing was very good because of the justness of the expression employed. The pianoforte and organ solos, allowing for needless slips, showed good ability as well as careful training, and the whole of the result of the studies is such as to deserve the highest encouragement.

The kind words said by Dr. Macfarren and the Duke of Westminster when the prizes were given were strengthened by the eulogiums of the Duke and Duchess of Connaught, and conveyed a well-deserved compliment to the teachers and proposers of the institution, Messrs. Campbell, the head—himself blind—Cummings, Hartvigsen, Hopkins, and Deichmann. The work done proves that no more worthy institution could be found to participate in the Gardner bequest (£300,000) for the education of the blind, and no better locality for the operation of any society found out of the money than that at Norwood, where the sightless musicians have the advantage of close proximity to the Crystal Palace, whereby their musical tastes and accomplishments can be strengthened and developed. The addition to the funds which a share in the bequest would bring would certainly enable the institution to extend its present sphere of usefulness, which is to give the blind a means of earning a livelihood by their own exertions independent of charity.

### PHILHARMONIC SOCIETY.

FOR the last concert of the season a programme of interest was provided, which included a new pianoforte concerto by Mr. A. H. Jackson, formerly a student of the Royal Academy of Music. It was played by Miss Agnes Zimmerman, with kindly appreciation, and received such a measure of applause as may be taken by the directors as an encouragement of their laudable desire to show that England has yet some musicians whose works are worth a hearing. Mr. Jackson's concerto is a thoroughly clever work. It is full of the most delightful passages of the purest melody; the themes are new, the treatment good, and the scoring admirable. What more need be said save this, that the young musician has done something which has made his coun-

trymen pleased with him? Let him go on and prosper, and he will receive such encouragement, if his work is as worthy in the future, as will make himself famous and his countrymen proud of him. The overture which Sir Julius Benedict furnished for the society was also played at this concert, and was well received, for it is an admirable piece of construction, even though there is nothing particularly new in the form of expression. Mme. Norman-Néruda devoted her splendid talents to the performance of the adagio and rondo in E, by Vieuxtemps, which is of so poor and spiritless a nature, that whatever interest came with it was derived from the execution, and not from the work itself. Among the more familiar items the "Pastoral Symphony" and the "Jubilee Overture" received due justice from the band skillfully conducted by Mr. W. G. Cusins, and the vocal music rendered by Mme. Antoinette Sterling and Mr. Santley, who sang a new but not very striking song by Miss White, "I prithee send me back my heart," formed the remainder of a concert of more than common character, and thus completed a season which, if not altogether brilliantly eventful, has not been behind in interest, as the following list of pieces performed at the eight concerts will show:—

"During the year there have been performed the following works:—By English Authors: a new Song of John Francis Barnett's; Overture, *The Naiades*, Sterndale Bennett; a Song by W. G. Cusins; Pianoforte Concerto by Arthur Herbert Jackson; Overture, *St. John the Baptist*, by G. A. Macfarren; Overture, *Hero and Leander*, by Walter Macfarren; a Song by C. H. H. Parry; Overture, *A Recollection of the Past*, by C. E. Stephens; Symphony in E minor, by Arthur Sullivan; Overture, *Mountain, Lake, and Moorland*, by Harold Thomas; and a new Song, by Maude Valérie White. By German authors: A portion of a Violin Suite, and an air from the *Matthew Passion* of Bach; the Pianoforte Concerto in E flat, Overtures, *Leonore*, No. 3, and *Die Weihe des Hauses*, *Erica*, Pastoral, C minor and A Symphonies of Beethoven; new Overture, *Twelfth Night*, by Sir Julius Benedict; Violin Concerto, and Symphony in D by Brahms; Violin Concerto in G minor by Bruch; Aria from *Alceste*, by Gluck; Frühlings-Overture by Goetz; Airs from *Alessandro* and *Jephtha*, by Handel; Canzonet with added orchestration, and Symphony in B flat, by Haydn; Vocal Duet by Henschel; 'Theme with Variations,' for Violin with orchestra, by Joachim; Pianoforte arrangement of a Russian air by Liszt; Violin Concerto, Overture; *The Isles of Fingal*, and Scottish Symphony, by Mendelssohn; Air from *Dinorah*, by Meyerbeer; Concert *Aria*, *Aria* from *Così fan Tutte*, Overture, *La Clemenza di Tito*, and Concerto in E flat for two Pianofortes, by Mozart; Pianoforte Concerto in B flat minor, and 'Menuetto' and 'Staccato Etude,' for Pianoforte by Scharwenka; Pianoforte Concerto in A minor, *Nachtstück* for Pianoforte, and Symphony in C, by Schumann; Violin Concerto, No. 2 in D minor, Romance from *Aor and Zemira*, and Overture to *Der Alchymist*, by Spohr; Scena from *Lohengrin*, by Wagner; Overtures, *Der Freischütz*, *Euryanthe*, and *Jubilee*, with Scena, *Ines de Castro*, by Weber. By Italian authors:—Overture, *Les Abencerages*, by Cherubini; Aria from *Don Sebastiano*, by Donizetti; Air by Pergolese; Violoncello Concerto in D minor by Piatto; Scena, *Medea*, by Randegger; Air by Rotoli; and Aria from *Il Trovatore*, by Verdi. Of French authors:—Overture, *Gustave*, by Auber; Air from *Philemon et Baucis*, Air from *La Reine de Saba*, and Vocal Waltz from *Romeo et Juliette*, by Gounod; and Overture, *Phédre*, by Massenet. Of Belgian, Polish, and Russian authors:—Two movements from Violin Concerto in E by Vieuxtemps; Etude by Chopin; and Pianoforte Concerto in G by Rubinstein.

"Instrumental solos have been played—On the pianoforte, by Mmes. Mehlig, Montigny-Rémaury, Timanoff, and Zimmermann, Messrs. Bache and Scharwenka (twice); on the Violin, by Mme. Norman-Néruda, Messrs. Joachim (twice), Sauret and Straus (twice); on the violoncello by Sig. Piatto. The following vocalists have appeared:—Mmes. Lillian Bailey, Mary Davies, De Caters-Lablache, Osgood, Patey, and Robertson, Messrs. Henschel, Maas, Oswald, Santley (twice), and Shakespeare. Mr. W. G. Cusins, Master of the Music to Her Majesty the Queen, has, for the fourteenth season conducted the concerts."

#### MUSICAL UNION.

As the concert of June 29 was the last of a long line of illustrious predecessors, a special interest attaches to the programme and to the performers. Subjoined is the double list:—

1. Grand Septet. Op. 20. E flat. Violin, Viola, Violoncello, Clarinet, Bassoon, Horn, and C-Basso .. .. . Beethoven.
2. Air, from the Suite in D (with Quartet Accompaniment) .. .. . Bach.
3. Duet, Piano and Violoncello, No. 3, of Trois Morceaux, Op. 11, Allegro Risoluto, in a major .. .. . Rubinstein.

4. Andante and Finale of the Kreutzer Sonata, Piano and Violin .. .. . Beethoven.
  5. Grand Septet, D minor. Op. 74 .. .. . Hummel.
- \* Compositions demanded by Members.

Pianist—M. ALPHONSE DUVERNOY. (Expressly from Paris for this Matinée.)	
First Violin .. .. .	LEOPOLD AUER.
(Expressly from St. Petersburg.)	
Second Violin .. .. .	M. WIENER.
Viola .. .. .	M. HOLLANDER.
Violoncello .. .. .	M. LASSERRE.
Clarinet .. .. .	MR. LAZARUS.
Oboe .. .. .	M. DU BRUC.
Horn .. .. .	M. STENNERBRUGG.
Flute .. .. .	MR. RADCLIFF.
Bassoon .. .. .	MR. HUTCHINS.
C-Basso .. .. .	MR. JAREWAY.

The two septets were most perfectly performed, and Herr Auer, in the solo selected by him, exhibited the finest taste as an executant, as well as the purest tone. If the "Musical Union" no longer existing does not enable amateurs to hear this fine player in a quartet, may we suggest that it would be worth while for Mr. Arthur Chappell to make an effort to secure his services for the Monday Popular Concerts next season. If room could not be found for him as a leader, and this should be the subject of a special arrangement, his services might be enlisted as a tenor player, a duty for which he is most eminently fitted. Anyhow, we should be sorry to miss the chance of hearing him again as a quartet player. As far as the rest of the concert was concerned, it is sufficient to say broadly that it was excellent, and created great regret that it was the last of a long and honourable line, commencing so far back as the year 1844, and continued with unabated energy and spirit to the present date by the same director, John Ella. The history of the "Musical Union," now no more, is thus told by its founder:—

"The London season of 1844 was signalled by an influx of remarkable musicians of genius and talent. During twelve consecutive Tuesdays, from three to five, the following illustrious artists honoured my reunions with their presence—viz., Mendelssohn, Moscheles, Thalberg, Benedict, Ernst, Sivori, Piatto, Puzzi, Sainton, Offenbach, Döhler, Master, Joachim, and several others. Owing to the published notices of their performance in the *Morning Post*, my rooms were crowded with the most accomplished amateurs and best known patrons of music, amongst whom H.R.H. the Duke of Cambridge was not unfrequently seen. These twelve meetings were equal in some respects to the best séances of the Musical Union, and as they involved me in no expense, and were but little trouble, I had reason to be proud of these artistic gatherings. The list of all the eminent artists who in succession performed at these twelve reunions includes such an array of illustrious musicians as has never been assembled in London in any subsequent season. Mendelssohn, gratified by my introduction of his protégé Joachim to public notice, very amiably volunteered to play his trio in D minor. In this trio he was accompanied by Ernst and Hausmann, and Joachim, then a mere youth, turned the pages for the illustrious maestro.

"The idea of organising an Institution for Classical Chamber Instrumental Music was first suggested to me by the late Mrs. Grote. I published a prospectus, in which the names of H.R.H. the Duke of Cambridge appeared as president, and sixteen well-known amateurs as members of the committee. From the Earl of Westmoreland I received excellent advice; and in 1845 I, as director of the Musical Union, announced eight performances for a guinea, without single admissions. No one was to be a member without being nominated. An extra *matinée*, at one guinea the ticket, was given for my benefit both in 1845 and 1846. There was a loss of £80 in the first season, and little profit in the second. "The Prince Consort, in 1847, became patron, and in the same year I obtained the consent of the committee to double the subscription, suppress the extra benefit concert, and hold myself entirely responsible for the pecuniary result. From that time to the present, although the balance-sheet has shown considerable fluctuations in its amount, the institution has always produced acceptable results."

In 1851 I was advised to give four extra *Matinées*, at which Pauer and other eminent foreign artists made their *débuts*. The attraction, however, of the Great Exhibition, caused these extra performances to result in a loss to me. In 1852, acting also under advice, I determined to give six Winter Evenings. These also involved me in a loss the first two seasons. On being removed from Willis's Rooms to St. James's Hall in 1858, there was every prospect of their being remunerative. But at this time Messrs. Chappell, whose first intention it was to institute a series of concerts for the performance of light popular music, relinquished their design in favour of one of classical chamber musical soirées, and I, believing that two rival



winter evening concerts would not be successful, left the field to them, and determined to devote all my energies to sustain the character of the Musical Union. I count among its members many who have subscribed to it almost from the foundation of the Institution, and I trust I may appeal with confidence to their verdict as to whether its high character has not been sustained throughout, and whether the aims with which it was started have not been fulfilled. I have received much encouragement in my task, and am very grateful to my friends both for this and for any kind sympathy shown to me in consequence of threatened loss of sight. It is with deep regret that I, this day, bid farewell to the Members of the Musical Union, in order to seek that repose which has become imperative."

Although a suggestion has been made from "an influential quarter," that the concerts should be continued by some well-known artist directed by John Ella, in our opinion it would be better that it should not be so. The Musical Union is John Ella, and John Ella is the Musical Union, and without him it would be nothing. It would be as well, however, considering the great value to art and the cause of music that the concerts have been, that some testimonial should be offered to the director on his retirement. The public should not be behind the artists who in the most cordial manner undertook a duty—which was distinctly to all concerned a pleasure—in inviting the veteran to an impromptu banquet after the last concert, and then presenting him with a handsome piece of plate in memory of their long and pleasant artistic connection. Ella has been a servant to the public for a longer time than any of the artists engaged in this agreeable matter had been connected with the Musical Union. Ought, then, the faithful services of the old musician to remain unregarded?

## Musical Notes.

THE Festival of the Three Choirs, Worcester, Hereford and Gloucester, will be held at Gloucester on September 7th, 8th, 9th, and 10th. The full service on Tuesday will commence the festival, when a sermon will be preached by Lord Alwyne Compton, Dean of Worcester. *Elijah*, Mozart's *Requiem*, Spohr's *Last Judgment*, Palestrina's *Stabat Mater*, the *Dixit Dominus* of Leo, Holmes's *Christmas Day*, Beethoven's *Missa Solennis*, and Handel's *Messiah*, are the chief works promised. A full service will end the festival, a new setting of the Canticles by C. H. Lloyd, Mus. Bac., organist of the cathedral and the conductor, and a new anthem by Dr. Stainer. At the concerts in the Shire Hall in the evening, a new work by Hubert Parry is promised. Among the principal vocalists engaged are Mme. Albani, Mme. Patey, Mr. Lloyd, and Mr. Santley.

SOUTH WALES EISTEDDFOD.—Over £425 is to be competed for; 256 compositions have been received by the secretary. Four choirs (of 300 each) have entered for the prize of £100, and 13 choirs entered for second prize. A spacious building has been erected costing £900 (capable of accommodating 10,000 persons). The festival lasts three days, with concerts each evening, at which the following appear, Miss Mary Davies, Madame Patey, Miss Lizzie Evans, R.A.M., Miss Lizzie Williams, R.A.M., and Miss Robinson, Signor Foli, Mr. Lucas Williams, Eos Morlais, Mr. Ben Davies, R.A.M., and Mr. Hughes, R.A.M., and others.

A PENSION of £70 a year has been granted from the Civil List to Lady Goss, and one of £60 per annum jointly to the two Misses Goss.

MR. W. T. WRIGHTON, the composer of "Her bright smile haunts me still," and other popular songs and ballads, died on July 13th, at Tunbridge Wells, in his 64th year.

XAVIER SCHARWENKA and Gustav Holländer are giving a series of concerts in the principal German watering places.

MESSRS. A. AND S. GATTI's eighth season of Promenade Concerts at Covent Garden commenced on Saturday, July 31st, under the direction of Mr. Frederic Cowen, a composer who has on many occasions proved himself a skilful and energetic orchestral conductor. With him is associated, as assistant conductor, Mr. Alfred Burnett, a musician of the highest ability. Beethoven's symphonies and other standard works, and English music, will be presented, including popular cantatas, with the aid of a choir. The band will number 100, and the list of principal vocal and instrumental artists is remarkably attractive.

MR. WALTER MACFARREN has resigned the conductorship of the orchestral and choral rehearsals at the Royal Academy of Music, and Mr. Shakespeare has been appointed his successor.

MR. FREDERICK CORDER has been appointed conductor of the music at the Brighton Aquarium.

MISS HELEN HOPEKIRK's morning concert was given on Tuesday, July 20th, at the house of Mrs. Morell Mackenzie, in Harley Street, on which occasion she performed with the best effect compositions by Schumann, Oakeley, Beethoven, Chopin, Grieg, Liszt, and Scharwenka. The staccato study of the last-named composer was one of the most successful of her many clever readings of the several pieces. She was assisted by Herr Mahr, an exceedingly able and accomplished violinist, and by Mlle. Friedländer as vocalist.

AT the Fine Art and Industrial Exhibition now being held in Newcastle Mr. W. Rea has been giving a series of pianoforte recitals upon a new cottage pianoforte by Schwechten, of Berlin, imported and exhibited by Messrs. A. Hirschman and Co. The pieces selected for the first recital were from Mozart, Schumann, Chopin, Kullak, Heller, Schubert, and Liszt. The performances have been of the highest order, and well calculated to exhibit the beauty and power of tone the instrument possesses.

RHEINBERGER's cantata, "The Daughter of Jairus," for equal (treble) voices, is to be sung at the Twelfth Annual Children's Festival of Sacred Song, at St. George's Hall, Liverpool, in September. There will be over 1,000 voices.

MR. FREDERICK W. HAYDOCK, pupil of Dr. Horton Allison, and organist of St. Gabriel's Church, Manchester, has recently passed his examinations for the degree of Bachelor in Music at the University of Dublin. Mr. Haydock's cantata, "O magnify the Lord," was performed in the chapel of Trinity College, Dublin, on Tuesday, June 29th, as the "exercise" for his degree.

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80. — Nocturne in E flat.
81. — Reviens, reviens.

"In sending forth a second volume, the editor, Mr. Pauer, is doing a good work. By this means he offers to the public a ready and acceptable means of forming an acquaintance with the works and musical thoughts of those among the greater and lesser of the musicians of the past, who have left their 'footprints on the sands of time,' and whose labours have more or less influenced the invention of writers of their own and of subsequent times. A collection of works which represents the various phases of musical thought for a century at least when comprised within one cover can hardly fail to have a special and valuable interest for the student in music. He can learn by degrees how and in what manner the various improvements in style and phrasing have become introduced, accepted, and grown permanent, and how that which at first was held to be somewhat heretical in art, has in time been made the canon for a new departure, and a matter of common and general use. He can also trace the growth of form, and the gradual abandonment of all that was at one time considered needful and in accordance with correct and orthodox use. He can watch the introduction of shapely and graceful melody, and mark the daring flights of the then younger minds in art in their endeavour to fix the discoveries they had made in the resources of the instrument for which they wrote. They can also see how that from time to time the several improvements in the construction of the instruments had produced corresponding emulation in the minds of the writers for them. The placid style of writing before Beethoven will not fail to strike the attentive mind, and the enormous strides taken after he had daringly shown the way how to do the thing appears most remarkable when the several pieces in this collection are compared the one with the other."

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